

Cora D. Rohland
Aug 94

F. LISZT

Eine Symphonie

zu

DANTE'S

Divina Commedia

für

großes Orchester

und Sopran- und Alt-Chor.

Bearbeitung für das Pianoforte zu vier Händen

von

ARTHUR HAHN.

Eigenthum der Verleger.

LEIPZIG und BRÜSSEL,

BREITKOPF & HÄRTEL.

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Losa D. Rohland
Aug 1874
Rohland

EINLEITUNG

ZU

LISZT'S DANTE-SYMPHONIE

VON

RICHARD POHL.

Rohland

Die *Divina Commedia* gehört zu den erhabensten Schöpfungen des menschlichen Geistes, und eine im wechselnden Lauf der Zeiten sich immer erneuende Bewunderung stellt dieses in seiner Art einzige Dichterwerk den grössten aller Zeiten und Völker unbestritten zur Seite. Schwerlich dürfte auch ein anderes sich rühmen können, nicht allein gleich viele scharfsinnige und begeisterte Commentatoren gefunden, sondern auch der Kunst wie der philosophischen Literatur so reichen Stoff und so vielfältige Anregung verliehen zu haben. Der florentinische Meister, vorausahndend, dass sein Werk eine Quelle der Begeisterung für kommende Jahrhunderte sein würde, nannte es selbst ein vielsinniges (*polysensum*). In diesem mannigfaltigen Reichthum seiner Schöpfung ruht die volle Berechtigung für jeden Künstler, diese in sich so verschiedenartige Gegensätze einschliessende Dichtung aus seinem eigenthümlichen Standpunkt aufzufassen. Deshalb haben seine so wunderbar plastischen Schilderungen die grössten Maler aller Richtungen wie Carstens, Koch, Genelli, Cornelius, Ary Scheffer, Eugène Delacroix, Flaxmann etc. zu Meisterwerken inspirirt. Es ist aber einleuchtend, dass wenn ein *Tondichter* aus jenem ewig frischen und lebendigen Begeisterungsquell schöpfen wollte, er nicht zum blossen *Tonmaler* werden durfte. Er konnte in seine Kunst nur das aufnehmen, was weder das Wort mit seiner concreten Bestimmtheit zu erreichen, noch Form und Farbe zur gegenständlichen Versinnlichung zu bringen vermochten: jene Welt der geheimsten und tiefsten *Gefühle*, die nur in Tönen dem Menschengeste sich entschleiern; dagegen war es ihm allein möglich, sich bis zur Auffassung und Wiedergabe der wesentlichen *Grundstimmungen* zu erheben. Um dieselben aber in ihrer Totalität zu erfassen, durfte er sich nicht an die materiellen Momente des Dante'schen Epos

anlehnen: höchstens konnte er einige wenige von ihnen andeuten, um kein beliebiges willkürliches Gemälde von Hölle, Fegefeuer und Himmel, sondern die Dante'sche Auffassung derselben zu reproduciren.

Als Liszt einen so gigantischen Vorwurf in dem Bereich der Musik wiederzuspiegeln unternahm, musste er von den dramatischen und philosophischen Theilen abstrahiren, die dem Gebäude des Dante-Epos selbst, wie Skulptur der Architektur, dienen, und nur den ethisch-ästhetischen Gedanken, der das eigentliche Gerüste bildet, in's Auge fassen. Folglich hat er den ihm zu Gebote stehenden Ausdrucksmitteln durchaus nichts Unmögliches, ja sogar nichts Neues zugemuthet und nur solche Gefühle im Allgemeinen zu vergegenwärtigen versucht, die vor ihm ältere Meister schon oftmals in anderen Rahmen geschildert haben. In der *dramatischen* Musik malten uns Gluck, Mozart u. a., die Schrecken der Hölle; Schmerz, Sehnsucht und Hoffnung waren von jeher Hauptmotive der *lyrischen* Musik; Schilderungen himmlischer Chöre bildeten immer eine der Hauptaufgaben der *religiösen* Musik.

Dante's Werk zerfällt in drei Haupttheile, in deren erstem der sich ewig verzehrende, sterile, das Gute und die göttliche Liebe lästernde, die *Hoffnung verwerfende* Schmerz ausgeprägt ist; deren zweiter uns ein, von der *Hoffnung gemildertes*, von der Liebe geläutertes Leiden enthüllt, welches durch seine reinigende Kraft sich selbst nach und nach auflöst; dessen dritter Theil uns die höchste *Erfüllung der Hoffnung* durch die Liebe, in jenem beseligenden Anschauen Gottes entfaltet, das erst jenseits zur vollen Wirklichkeit gelangen kann. Somit war der Musik möglich, die Eintheilung des *Dante-Epos* beizubehalten, ohne dass der Componist, durch die Verbindung des Purgatorium

mit dem Himmel, die Symmetrie seines Vorbildes störte. Sowohl aus musikalischen, als auch aus dem katholischen Dogma selbst hervorgehenden Gründen durfte der Tondichter vorziehen, den zweiten und dritten Theil ebensowenig in äusserlicher Trennung zur Erscheinung zu bringen, als sie innerlich zu trennen sind. Durch den Läuterungs- und Verklärungsprozess, den jede Seele an und für sich im Fegefeuer durchmacht, wird sie der göttlichen Gegenwart allmählich, ununterbrochen näher gebracht, bis sie, vollständig von jedem sie trübenden Makel befreit, zu deren Anschauung gelangt. Es lag in der Macht der Musik, die Schilderung dieses psychologischen Prozesses zu einer allgemeinen Auffassung des Purgatoriums zu erweitern, wenn auch Dante diesen Erlösungsmoment nur in einer Episode (21. und 22. Gesang) andeutete, da die Form, welche sein Plan, wie seine Kunst bedingten, ihm nicht erlaubten, bei dieser rein lyrischen Seite zu verbleiben.

Ungeachtet dieser Verschmelzung der beiden letzten Theile lassen sich auch in der Anlage des vor uns liegenden Liszt'schen Werkes die drei ursprünglichen Abtheilungen unterscheiden, deren erster der Hölle, der zweite dem Fegefeuer Dante's entsprechen, und der dritte, an den zweiten sich anreihend, in allgemeinsten, mystischer Stimmung gehalten, die himmlische Seligkeit des Paradieses andeutend verkündet.

Der erste Satz (das «Inferno») führt uns unmittelbar an die Höllentpforten, welche bei den ersten Takten donnernd aufspringen, während ein markerschütterndes Recitativ der Posaunen uns den Anfang jener berühmten Inschrift über dem Höllenthor entgegen schleudert, die Dante in den ersten Versen des dritten Gesanges gegeben hat:

«Per me si va nella città dolente:

«Per me si va nell' eterno dolore:

«Per me si va tra la perduta gente!»

«Durch mich geht's ein zur Stätte des Entsetzens,

«Durch mich geht's ein zum ewiglichen Leid,

«Durch mich geht's ein, wo die Verdammten hausen!»

— worauf die Trompeten und Hörner den ewigen Fluch unmittelbar aufschmettern:

«Lasciate ogni speranza voi ch' entrate!»

«Lasst mit dem Eintritt jede Hoffnung schwinden!»

Letzteres ist das mehrmals, und zwar in verschiedener Färbung und erhöhter Steigerung wiederkehrende, rhythmische Hauptmotiv des ganzen Satzes.

Bei unserm ersten Eintritt in das Höllenthor beginnt sogleich jenes dämonische Getümmel, wir hören in den Lüften jene Töne des Jammers, der Klage und Lästerung, von denen der Dichter im dritten Gesange erzählt:

«Diverse lingue, orribili favelle,

«Parole di dolore, accenti d'ira,

«Voci alte e fioche, e suon di man con elle,

«Facevano un tumulto, il qual s'aggira

«Sempre in quell' aria senza tempo tinta,

«Come la rena, quando il turbo spira.»

«Graunvolle Reden, in der Sprachen Wirrnis,

«Ausrufe tiefster Qual, Geschrei der Wuth,

«Faustschläge, heiseres Gekreische gellten,

«Erregten ein Getümmel, das umher

«Sich wälzt in schwarzer Luft, der zeitenlosen,

«Wie Sand, vom Wirbelwind umhergejagt.»

Abgrund auf Abgrund öffnet sich vor unseren Blicken, wir gewahren

jene grausigen Tiefen, welche von Höllenkreis zu Höllenkreis abwärts, bis hinab zur schauderhaftesten Qual, zur Raserei der Verzweiflung stürzen. Das «*Allegro frenetico*» schildert uns den Wahnsinn der Hoffnungslosigkeit, die Wuth der Verdammten, ihre Flüche und Verwünschungen. Ohne Liebe, ohne Trost, ohne Ruhe werden sie immer weiter fortgerissen, bis zu jener Region, wo die Sünden der Wollust gebüßt werden (5. Gesang), und ein fürchterlicher Orkan die Verdammten in ewiger Finsterniss umherjagt.

Hier hält der Tondichter inne. Der Sturmwind legt sich, und schweigt für einen Augenblick, während er die unglücklichen Geliebten, Paolo und Francesca da Rimini herangeführt hat. Ein Zwiegespräch beginnt, und wir vernehmen die klagenden Laute:

«Nessun maggior dolore,

«Che ricordarsi del tempo felice

«Nella miseria» —

(«Kein gröss'res Leiden giebt's,

«Als zu gedenken in der Schmerzen Qualen

«An seligere Zeit» —

welche in jenes «*Andante amoroso*» (im $\frac{7}{4}$ Takt) übergehen, das dem Tondichter Gelegenheit gab, mitten im Schluchzen der Hölle den verführerischen Zauber, den Jugend und Schönheit so unwiderstehlich ausüben, zu entfalten. Wo keine himmlische, da weilt noch die irdische Liebe. Sinnliche Hingebung bringt aber ihre Strafe mit sich selbst, und die Worte, welche die Hoffnung auf ewige Wonne ausschliessen, erscheinen als das Echo ihres eigenen Innern. So ist die plötzliche Unterbrechung dieser Episode durch das Motiv des «*Lasciate ogni speranza*» — das zwar nur gedämpft, aber desto unheimlicher und fatalistischer hier erscheint — als ein tiefer, ethischer Zug berechtigt.

Nachdem der letzte glühende Funke dieser verlockendsten von allen sich selbst täuschenden Freuden vorübergezogen ist, steigen aus noch tieferem Abgrund ungeahnte Klänge auf. Hier bergen sich die jede Wohlthat vergessenden, jede Gnade verachtenden, jeder Anbetung fremden, gegen jeden Dank sich empörenden Sünder; hier erdröhnen Hohn, Spott und Zähneknirschen. Diese chimärenartigen Accente einer wüthenden Ohnmacht verschlingen sich in den unerwartetsten Combinationen, die in einem kurzen, aber prägnanten Verbindungssatz zu dem wieder aufgenommenen Motiv des «*Allegro frenetico*» führen. Der furchtbare Tumult der Verdammten wird am Schluss durch die Erinnerung an das Verlorene jeder Hoffnung noch potenzirt; eine letzte, mit ihrem Blitzstrahl Alles zermalmende Wiederholung des «*Lasciate ogni speranza*» scheint uns das schreckliche Schauspiel der Tortur im Herzen des Erzengels des Bösen selbst zu enthüllen, und mit dem Eindruck, den die energischen Bilder, die markige Sprache Dante's in unserer Seele hervorruft, zu wetteifern.

Die ewige und absolute Qual, die ewige und absolute Seligkeit sind zwei schroffe Gegensätze, die als objective Begriffe uns gegenüber stehen, aber durch unendliche Abstufungen und Nüancen sich der menschlichen Seele vergegenwärtigen. Während also diese beiden absoluten Extreme von Hölle und Himmel als übermenschliche Momente anzusehen sind, können hingegen alle die Gefühle des Schmerzes und der Freude, die dazwischen liegen, als dem menschlichen Leben angehörende psychologische Vorlagen, mit uns bekannten subjectiven Zuständen und Eindrücken identificirt sein. Poesie und Kunst vermöchten Hölle und Himmel nur durch analoge oder

ähnelt sinnliche Bilder zu beschreiben, welche an unsere Einbildungskraft appelliren; um aber die im Purgatorium herrschenden gemischten Empfindungen wiederzugeben, bedarf man deren Hülfe viel weniger, da wir für ihre Leiden und Hoffnungen schon hier empfänglich sind. Die Musik brauchte nur dem uns angeborenen, tiefen unerlöschlichen Wehmuthsgefühl, das aus dem Bewusstsein unserer Gebrechlichkeit, unserer Ohnmacht, unserer glühenden, andachtsvollen Sehnsucht nach dem Unendlichen quillt, eine Stimme zu verleihen. Dieses Wehmuthsgefühl, das aus Reue und Hoffnung besteht, und den Grundzug der religiösen Stimmung bildet, — wenn auch so oft im Leben aus seiner Richtung abgelenkt, in seiner Entwicklung gehemmt, nur in einzelnen, unzusammenhängenden Momenten sich mehr oder weniger geltend machend, und oft bis zur Unkenntlichkeit entstellt — hat dennoch von jeher die Menschen mit dem gemeinschaftlichen Bande der Religion umschlungen. In dieser Hinsicht kann man sagen, dass hierin die symphonische Musik in ihrer allgemeineren Fassung die religiöse, dem Cultus dienende, ergänzt, indem sie das abstrakt genommene Religionsgefühl zum Inhalt hat, d. h. das Bedürfniss, welches durch alle Zeiten und Völker sich im menschlichen Herzen kundgegeben, eine Läuterung im Flehen zu einer gütigen himmlischen Macht, im Gebet an ein höchstes Wesen zu suchen: das ewige Sehnen, welches sich von dem Irdischen, Zeitlichen, Vergänglichem abwendet, und sich das ewig und absolut Gute, Schöne und Wahre vorstellt, um auf dessen Erlangen zu hoffen. Wenn im irdischen Leben dieses ewige Streben nach dem Höchsten und Reinsten durch Versuchungen und Leidenschaften stets gestört und gekreuzt ist, so bleibt es doch das permanente Ringen jeder edlen Seele. Dieser Trieb ist es, welcher im Purgatorio, durch keine hemmenden Faktoren mehr unterdrückt, zu seiner vollsten Entfaltung gelangt.

Ebenso wie in der Hölle die Episode der *Francesca da Rimini* — welche den schmerzbringenden Zauber der süssesten aller menschlichen Verirrungen besingt — von Liszt aus den zahlreichen Gemälden und Schilderungen in Dante's Hölle herausgehoben ward, finden wir im Purgatorium ein Bild, das als solches dem Dichter entlehnt ist. Gleich bei den Anfangs-Takten folgt er dem Sänger durch den ersten Gesang. Nach dem Entsetzen der Hölle besänftigt die Wiedererstandenen das milde Himmelsblau. Sie begrüßen entzückt den «Saphir des Ostens». Ein wunderbar leises, das Gemüth beruhigendes Säuseln lässt uns das in ewiger Klarheit sich schaukelnde Meer träumen. Man denkt dabei an jenes Schiff, das über seinen Spiegel gleitet, ohne seine Wellen zu brechen. Die Sterne funkeln noch vor dem herannahenden Glanz der Sonne; ein wolkenloser Azur überwölbt die weihevollen Stille, in welcher wir den Flügelschlag des Engels zu vernehmen glauben, der über das Meer der Unendlichkeit dahinschwebt.

Dies ist der erste, beseligende Moment der Erlösung. Es ist der Augenblick, wo alle die Gespenster einer trotzigigen Phantasie, eines sich selbst zugleich erhöhenden und vernichtenden Uebermuths verschwunden sind; wo das Gelächter des Unglaubens verhallt, wo die Verwünschung schleudernden, convulsivischen Zuckungen die Seele verlassen haben; wo ein wohlthätiges, feierliches Schweigen eingetreten ist, in dem ihre krampfhafteste Erstarrung sich löst; wo man nun frei athmet, ohne noch zu einer selbstbewussten Erkenntniss durchgedrungen zu sein. Nach der gepeitschten Unruhe flammenlodernder Nächte ist Friede eingetreten, — aber Friede allein, Morgendämmerung, Licht ohne Sonne. Die ermüdete Seele ist noch nicht eines intensiveren Lebens fähig. — So der ungefähre Sinn der Einleitung (*Andante*).

Dieser sanfte, passive Seelenzustand ist jedoch transitorisch. Bald erwachen seine geheimen Kräfte und Fähigkeiten, und mit ihnen ein unendliches Sehnen. Je mehr dieses sich entwickelt, je mehr das Dürsten nach dem Besitz des Göttlichen sich steigert, je inniger die Begierde nach seiner unmittelbaren Anschauung — desto tiefer das Gefühl der Schwachheit, der Unwürdigkeit, des Unvermögens es zu erlangen und in sich zu erfassen. Hier tritt das Bangen in Begleitung eines heilsamen, uns befreienden Schmerzes auf; das sterile Nagen der neidischen Ohnmacht im Bösen hat sich in anbetende Reue verwandelt. Ein solches Moment ist aber ein düsteres, tiefelegisches, dessen Druck von Dante vielleicht am prägnantesten im 10. Gesange wiedergegeben ist, wo die Sünder das Gute und Schöne, das sie nicht vollbracht haben, sich reuevoll in's Gedächtniss zurückrufen. Erhabene Naturen werden durch kein Gefühl mehr, als durch dieses gebeugt.

Hier stimmt das Hauptmotiv choralartig an. Nach seinem Abschluss ertönt ein zweites Thema *lamentoso*, in brünstiger Selbstanklage, duldender Resignation und unaussprechlicher Betrübniß ausgebreitet. Die hier angewandte Form der *Fuge* bietet den geeignetsten Rahmen für das unablässige Wollen und Wogen des fortwährend rückwärtsschauenden, wie vorwärts hoffenden Gefühls. Zur Gipfelung des Fugensatzes richtet sich das, zuvor choralartig angestimmte Hauptmotiv kräftig empor, um bald darnach in Demuth und Zerknirschung wiederkehrend, von recitativischen Klagen unterbrochen, sich gänzlich aufzulösen. Allmählich lichten sich die schweren Wolken eines unsäglichsten Leidens. Die katholische Intonation des *Magnificat* erklingt leise, die Erlösung durch das Gebet, das «Aufathmen der Seele», verkündend. Man fühlt, dass eine siegende Busse zu ewiger Seligkeit hin aufschwingt und durch die Kreise der Reinigung aufwärts, dem Gipfel des mystischen Berges entgegen führt, der uns bis zum Paradiese emporhebt.

Wenn sich die Seele bis zu dieser höchsten menschlichen Gefühlssteigerung aufgeschwungen hat, beginnt sie, leise und zaghaft, anbetende Worte zum Preise Gottes anzustimmen. Als geweihtesten Ausdruck dieses höchsten Gefühls hat Liszt die Worte gewählt, mit welchen das reinste, einzig sündenlose menschliche Wesen, die in aller Ewigkeit zur Mutter Gottes erwählte zarte Jungfrau, ihrem Herrn und Schöpfer ein ewiges Lob- und Danklied sang. Indem es den Menschen verliehen ist, ihren gebenedeiten Empfindungen zu folgen, werden sie dadurch einigermaßen ihrer Unschuld theilhaftig.

Jetzt sind wir da angelangt, wo der Dichter der *Divina Commedia*, beim Beginn seiner Gesänge vom Paradiese, noch auf der Höhe des Purgatoriums steht, und den Widerschein jenes göttlichen Lichtes empfängt, das seine Augen noch nicht unmittelbar ertragen könnten. Den Himmel selbst vermag die Kunst nicht zu schildern, nur den irdischen Abglanz dieses Himmels in der Brust der dem Licht der göttlichen Gnade zugewandten Seelen. Und so bleibt für uns dieser Glanz noch immer ein verhüllter, wenn auch ein mit der Reinheit der Erkenntniss sich steigernder. Nur bis hieher wollte der Tondichter dem Sänger nachwandeln, ohne ihn von Stern zu Stern, ebensowenig als durch die verschiedenen Höllenkreise zu verfolgen. Den über der menschlichen Beschreibung stehenden Begriff der absoluten Seligkeit konnte er nur als ein aus dem Vorhergehenden sich entwickelndes Moment der Seele andeuten. Ihre unmittelbare Vereinigung mit der Gottheit durch das Gebet ist in der Instrumentation ahnungsvoll vorbereitet. Nachdem die heilige Glut der göttlichen Liebe das Herz

entzündet hat, ist jede Qual in ihm vertilgt; es vergeht in der himmlischen Wonne der Hingebung an Gottes Gnade; vom individuellen *Magnificat* geht es, dem ganzen Weltall sich anschliessend, über in's allgemeine *Halleluja* und *Hosanna*, welches *pianissimo* in mächtiger Palästrinischer, so zu sagen dogmatischer Skala, wie eine symbolische Leiter zum Himmel aufsteigt.

Lange verweilt es in dieser ekstatischen Betrachtung, die uns durch den leisen, unsichtbaren Chor vergegenwärtigt ist. Das menschliche Herz, zur völligen Verklärung gelangt, entzündet sich im Feuer des heiligen Eifers, und bricht mit allen seinen Kräften in einen lauten, muthvollen, alle Welten und Höllen beherrschenden Jubel aus.

Die Zerknirschung des Sünders hat sich in Gottes-Erkenntniss verwandelt und Gottes-Kämpfer erweckt.

Als das, diesen letzten Moment bezeichnende, nach einer Pause eintretende Instrumental-*Fortissimo*, mit der Wiederaufnahme der diatonischen Dreiklangs-Skala durch die sieben Stufen der Tonleiter ertönt, welchem sich der Chor in einem letzten lauten, gewaltigen *Halleluja* anschliesst, kann man nicht umhin, an alle die von Dante geschauten Märtyrer, heiligen Väter und Gottesstreiter zu denken, die für ihren Glauben sich opferten, und jene himmlischen Heerschaaren bilden, welche den Thron Gottes umgeben. — So schliesst diese geheimnissvolle Tondichtung, im Sinne der ewigen Versöhnung, der erfüllten Hoffnung, und im Glanz der paradiesischen Verklärung.



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Through me pass on to horrors dwelling place;
 Through me pass on to grief eternal;
 Through me pass on to where lost souls reside!"

Eine Symphonie zu Dante's Divina Commedia.

Secondo.

F. Liszt.

Bearbeitet von Arthur Hahn.

I. Inferno.

Lento.

Per me si va nella cit-tà do-len-te: *ff*

Per me si va nell'eter-no do-lo-re: *ff*

Per me si *ff marcatis.*

va tra la per-dut-ta gen-te! *ff sempre*

La-scia-te ogni spe-ran-za,

voi ch'en-tra-te! *ff*

accelerando poco a poco

tempestuoso

f

Eine Symphonie zu Dante's Divina Commedia.

Primo.

F. Liszt.

Bearbeitet von Arthur Hahn.

I. Inferno.

Lento.

1 2 3 4 5 6

Secondo Red. * Red. * Red. * Red. * Red. *

7 8 9 10 11

Red. * Red. * Red. *

every hope behind, all ye who enter here!

scia - - te ogni spe - ran - - za, voi ch'en - -

crescendo

tra - - te!

accelerando poco a poco

1 3

Red. * Red. *

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system features a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The music is marked with a forte dynamic (*f*) and the instruction *violente*. The second system continues the piece, marked with *rinforz.* (rinforzando). The third system is marked with *ff* (fortissimo) and *tempestuoso* (tempestuous). The fourth system is marked with *f* and features a key signature change to one flat (Bb). The fifth system is marked with *f* and features a key signature change to one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system features a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The music is marked with a forte dynamic (*f*) and the instruction *violente*. The second system continues the piece, marked with *rinforz.* (rinforzando). The third system is marked with *ff* (fortissimo) and *tempestuoso* (tempestuous). The fourth system is marked with *f* and features a key signature change to one flat (Bb). The fifth system is marked with *f* and features a key signature change to one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

f *violente*

ff *tempestuoso*

f

ff *p* *Red.*

f *Red.*

f violente

* Ped. * Ped.

rinforz.

B

ff

3 4 5 6

Ped. * Ped. * Ped. * Ped.

This musical score is for a piano piece, page 6, titled 'Secondo.' It consists of seven systems of music, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is characterized by its intensity, with frequent use of fortissimo (ff) and rinforzando (rinforz.) markings. The tempo and dynamics change throughout, with instructions like 'violente', 'sempre ff', 'un poco più accelerando', and 'tempestuoso'. The score also includes several 'Ped.' (pedal) markings and asterisks (*) indicating specific performance techniques or editing points. The key signature is D major, and the time signature is 3/4. The piece concludes with a final cadence in the last system.

f *violente* *rinforz.*

ff *ff* *rinforz.* *rinforz.*

rinforz. *fff marcatisimo*

sempre ff

un poco più accelerando *tempestuoso*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *violente*

* Red.

rinfz.

ff

Red. * Red.

fff

Red. *

Red. * Red. * Red. *

sempre ff

Red. * Red. * Red. * Red. *

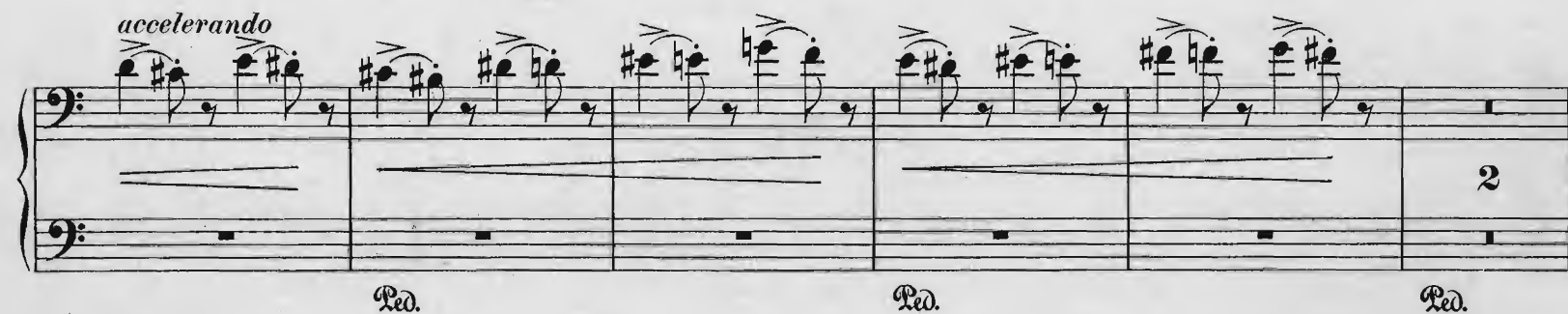
un poco più accelerando

Red. * Red. * Red. * Red. *

1



Allegro frenetico.
(quasi doppio movimento.)



Allegro frenetico.
(quasi doppio movimento.)

1

f

Secondo

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

E angoscioso

p

Ped. *

Ped. *

Ped. *

Ped. *

p

Ped. *

p

Ped. *

p

Ped. *

accelerando

p

Ped. *

Ped. *

molto cresc.

Ped. *

Ped. *

*

Più mosso.

F *Piu mosso.*

ff

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

acceler.

Presto molto.

G *Presto molto.*

fff

Ped.

ff marcato

Ped.

8.....

Più mosso.

F

This section consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes triplets, slurs, and dynamic markings such as *ff* and *sf*. Pedal points are indicated by 'Ped.' and asterisks. A repeat sign with a first ending bracket is present in the second system. The tempo is marked 'Più mosso.'

G Presto molto.

This section consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes triplets, slurs, and dynamic markings such as *fff* and *ff*. Pedal points are indicated by 'Ped.' and asterisks. The tempo is marked 'Presto molto.'

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of several systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The notation is complex, featuring various musical symbols and performance instructions.

Key Features and Instructions:

- Dynamic Markings:** The piece begins with *fff* (fortississimo) and *ff marcato* (fortissimo, marked). Later, it includes *sf* (sforzando), *sempre ff* (always fortissimo), and *strepitoso* (strepitously).
- Articulation and Phrasing:** Accents (^) and slurs are used throughout to indicate phrasing and emphasis.
- Performance Instructions:**
 - Ped.* (Pedal) is written frequently, often with asterisks, indicating when to use the sustain pedal.
 - Ped. mit jedem Takte.* (Pedal with every measure) is written in the middle section.
 - strepitoso* appears in the final system.
- Structural Markers:** Roman numerals *H*, *I*, and *J* are placed above the staves, likely indicating section divisions or repeat signs.
- Notation Details:** The notation includes various note values (eighths, sixteens), rests, and complex rhythmic patterns. The key signature changes from one sharp (F#) to two flats (Bb, Eb) and back to one sharp (F#).

The musical score consists of seven systems of staves. The first system begins with a *fff* dynamic and includes a *Ped.* marking. The second system features a *f* dynamic and a *Ped.* marking. The third system includes a *Ped.* marking. The fourth system features a *sempre ff* dynamic and a *Ped.* marking. The fifth system includes a *Ped.* marking. The sixth system includes a *Ped.* marking and a *Ped. mit jedem Takte* instruction. The seventh system includes a *ff* dynamic and a *Ped.* marking. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

Ped. mit jedem Takte

K *strepitoso* *ff martellato*

Ped.

poco rit. *a tempo* *sf* *fp* *sf marcatisissimo*

fp *ff martellato*

Ped.

poco rit. *a tempo* *sf* *fp* *sf marcatisissimo*

Ped. mit jedem Takte

The image displays a page of a musical score, likely for a piano, consisting of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a grand staff (treble and bass clefs). The left hand (bass clef) has a *fp* (fortissimo piano) marking. The right hand (treble clef) has a *ff martellato* (fortissimo marcato) marking. There are also *Ped.* (pedal) markings and a *3* (triple) marking in the left hand.

System 2: The second system continues the piece. It includes *Ped.* markings and a *3* (triple) marking in the left hand. The right hand has a *ff* (fortissimo) marking.

System 3: The third system begins with a *poco rit.* (poco ritardando) marking. It includes a *6* (sextuplet) marking in the right hand. The system concludes with a *N* (ritornello) marking and a *a tempo* instruction.

System 4: The fourth system starts with a *fp* (fortissimo piano) marking. It includes a *Ped. alle zwei Takte* (pedal for two measures) marking and a *sf marcatissimo* (sforzando marcato) marking. There are also *3* (triple) markings in both hands.

System 5: The fifth system continues the piece. It includes a *fp* (fortissimo piano) marking and a *3* (triple) marking in the left hand.

System 6: The sixth system features a *fp* (fortissimo piano) marking and a *3* (triple) marking in the left hand.

System 7: The seventh system continues the piece. It includes a *fp* (fortissimo piano) marking and a *3* (triple) marking in the left hand.

System 8: The eighth system features a *fp* (fortissimo piano) marking and a *3* (triple) marking in the left hand.

M 8.....

ff

Ped. *

8.....

Ped. *

poco rit. - **N.** a tempo

4 5 6

Ped. *

8.....

1 1

Ped. *

8.....

1 1

Ped. *

This musical score is for a piano piece, page 18, titled "Secondo." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a forte piano (*fp*) marking. The second system includes a crescendo (*cresc.*) marking. The third system features a fortissimo deciso (*ff deciso*) marking. The score is marked with several "Red." (Reduction) and asterisk (*) symbols, indicating specific performance or editing instructions. The notation includes many triplets and slurs, suggesting a complex, flowing melody. The piece concludes with a piano (*P*) marking in the sixth system.

fp

Red.

cresc.

ff deciso

Red.

P

Red.

The musical score is for the first system of a piece, marked 'Primo.' and page '19'. It features piano accompaniment and a Trompe part.

System 1: The piano part begins with a treble staff containing a melodic line with a trill (marked '8') and a bass staff with a rhythmic accompaniment. The Trompe part enters with a single note. Dynamic markings include *f* and *f marcato*. Pedal points are indicated by 'Ped.' and asterisks.

System 2: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *cresc.*, *ff deciso*, and *ff*. Pedal points are indicated by 'Ped.' and asterisks.

System 3: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *ff* and *ff deciso*. Pedal points are indicated by 'Ped.' and asterisks.

System 4: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *ff* and *ff deciso*. Pedal points are indicated by 'Ped.' and asterisks.

System 5: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *ff* and *ff deciso*. Pedal points are indicated by 'Ped.' and asterisks.

System 6: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *ff* and *ff deciso*. Pedal points are indicated by 'Ped.' and asterisks.

System 7: The piano part continues with a treble staff featuring a melodic line with a trill and a bass staff with a rhythmic accompaniment. The Trompe part continues with a single note. Dynamic markings include *ff* and *ff deciso*. Pedal points are indicated by 'Ped.' and asterisks.

Lento. La - - scia - te ogni spe - ran - - za,

voi ch'en - trate! La scia - - te ogni spe -

ran - - za, voi ch'en - - trate!

fff *sempre* *r. H.*

molto marcato *Red.* *Red.*

dimin. *p*

8va bassa

* *Red.*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with a 'Lento' tempo marking and a 'Red.' (Reduction) instruction. The voice enters with the lyrics 'La - - scia - te ogni spe - ran - - za,'. The second system continues the voice part with 'voi ch'en - trate!' and 'La scia - - te ogni spe -'. The piano accompaniment features a 'fff' (fortissimo) dynamic and a 'sempre' (sempre) instruction. The third system shows the voice part with 'ran - - za, voi ch'en - - trate!' and the piano accompaniment with a 'fff' dynamic and a 'molto marcato' (very marked) instruction. The fourth system continues the piano accompaniment with a 'fff' dynamic. The fifth system shows the piano accompaniment with a 'dimin.' (diminuendo) instruction and a 'p' (piano) dynamic. The score concludes with a '8va bassa' (8va bassa) instruction and a '*' symbol.

Lento

The musical score is written for piano and consists of eight systems of staves. The first system begins with a treble and bass staff, followed by a grand staff (treble and bass). The tempo is marked 'Lento'. The first system includes a 'Q' time signature and a 'strepitoso' marking. The second system includes a 'fff' marking. The third system includes a 'strepitoso' marking. The fourth system includes a 'fff sempre' marking. The fifth system includes a 'Ped.' marking. The sixth system includes a 'Ped.' marking. The seventh system includes a 'Ped.' marking. The eighth system includes a 'Ped.' marking and a 'Sec.' marking. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style, with a clear layout and a professional appearance.

Andante mosso.

R

pp

8va bassa.....*

1

p una corda

Red.

*

Red.

*

Red.

*

(quasi Recitativo.)

Bel.

mf espressivo dolente

tre corde

pp Red.

*

ritenuto

sf

3

pp smorz.

1

pp

2

pp

2

σ

σ

R **Andante mosso.**

1 **p** *molto legato*

una corda *Red.*

Red. *Red.*

Red. *diminuendo* *pp*

1 **2** **3** **4** **5** **6** **7** **8** **9** *Cl.* *p dolce tene.*

Sec. tre corde *riten.*

ramente

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 5/4. It begins with a forte dynamic marking 'f' and a tempo marking 'Primo'. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next four notes: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. This is followed by another slur over a quarter note G5 and a quarter note A5. The bottom staff is in bass clef with the same key signature and time signature. It contains a single whole note chord consisting of G2, B1, and D2, marked with a '1'. The system concludes with a double bar line. Below the staves, the instruction 'Ped. una corda' is written, indicating the use of the sustain pedal and playing on a single string. A small floral ornament is located at the bottom right corner of the page.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 3/4. The score is divided into two systems. The first system begins with a treble clef and a key signature of two sharps. The voice part is written in a soprano register, and the piano accompaniment is in the bass register. The second system continues the melody and accompaniment. The score includes a "Red." marking at the beginning of the first system and a "Red." marking at the beginning of the second system, both preceded by a flower symbol. The score ends with a double bar line and a flower symbol.

pp
Ped.

mf espressivo dolente

tre corde

(quasi Recitativo.)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of rests and a half note G4. The lower staff is in bass clef with the same key signature. It begins with a half note G2, followed by a series of rests. The first measure of the lower staff contains the dynamic marking *pp smorz.* and a fermata over a half note G2. The second measure of the lower staff contains the number '1'. The third measure contains the dynamic marking *pp*. The fourth measure contains the number '2'. The fifth measure contains the dynamic marking *pp*. The sixth measure contains the number '2'. The system concludes with a double bar line and a final chord of G4 and G2.

S

dim. p molto legato

una corda

Red.

*

Red.

*

Red.

*

diminuendo - - - - - pp

Red.

*

riten. - - - - -

1 2 3 4 5 6 7 8 9

pp dolce tene.

Sec.

ramente

"A Improvis
cunning sonata"

"There is no greater"

Nes - - sun mag-gior do - lo - re,

T

1

espressivo molto

pp

p

Red. *

grief, than to recall the happy past in times of

che ri - cor - - dar - - si del tem - po fe - li -

sf

Red. * *Red.* * *Red.* * *p* * *p* *Red.* *

ce nel - la mi - se -

p

fp

Red. * *p* * *Red.* *

ri - a.

p

Red. * *Red.*

T $\frac{3}{8}$: *p* 8.....

8.....

8.....

8..... *poco rinforz.* 8.....

8.....

8..... *cresc.* 8..... 8.....

p sotto voce
* Ped.
mf espress. molto
p sempre

* Ped. * Ped. * Ped. *

pp *pp* *sf* *dim.*
Ped. Ped. * Ped. * Ped.

U *Vel.*
dolce teneramente
p

gracioso *poco riten.* *dim.* *rallent. Primo.*

1 **1**

mf 8va 6 8va

* Red.

8va 8va 8va poco a poco dimin. 8va

f dolente

* Red. * Red. * Red. *

8va p 8va pp 6 f f

Red. Red. * Red. * Red.

U p 1 2 p

* Red. * Red. * Red.

1 1

* Red. * Red. * Red.

Cl. poco rit. pp rallentando

* Red. * Red. * Red.

Andante amoroso. (Tempo rubato.)

V

p dolce con intimo sentimento

cresc.

cresc. e molto appassionato

rinf.

18187

V Andante amoroso. (Tempo rubato.)

p dolce con intimo sentimento

mf

cresc.

cresc. e molto appassionato

rinf.

Red. *** *Red.* *** *Red.* *** *Red.* ***

Red. *Red.* *Red.* *Red.*

Red. *Red.* *Red.* *Red.*

Red. *Red.* *Red.* *Red.* ***

Red. *Red.* *** *Red.* ***

The image displays a page of musical notation, likely for a piano piece, featuring multiple systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The tempo markings are "poco rall." and "a tempo". The dynamic markings include "p molto espress.", "mf", "p", "cresc.", "rinf.", "rinf. molto", and "con somma passione". The notation is written in a standard musical staff format with a treble and bass clef. There are also some handwritten markings, such as "4" and "3", which might indicate fingerings or measures. The page is numbered "8" in the top left corner.

First system of the piano score. The right hand features a melodic line with a triplet of eighth notes and a measure marked with a large 'X'. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand. A dynamic marking 'p' (piano) is present.

Second system of the piano score. It begins with a 'Primo.' marking and a 'poco riten.' (poco ritenuto) instruction. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand. A dynamic marking 'p' (piano) is present. The system ends with the instruction 'Più ritenuto.' (Più ritenuto).

Third system of the piano score. It begins with a 'V' marking and the tempo instruction 'Tempo I. (Allegro, Alla breve.)'. The right hand has a melodic line with a long note marked '(lunga)'. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand. A dynamic marking 'pp un poco marcato' (pianissimo un poco marcato) is present.

Fourth system of the piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand.

Fifth system of the piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand. A dynamic marking 'mf marcato molto' (mezzo-forte marcato molto) is present.

Sixth system of the piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Pedal markings 'Ped.' with asterisks are placed below the left hand.

espress.

Ped. *

poco riten.

La -

Hr. *p marc.*

Ped.

Più ritenuto.

scia - te ogni spe - ran - za voi ch'en - tra - te! (lunga)

Ped. *

Tempo I. (Allegro, Alla breve.)

1 2 3 4 5 6

Secondo. Ped. *

5 1 2 3 4 5

Secondo. Ped. *

6 7 8 9 10

Ped. * Ped. * Ped. * Ped. *

11 12 13 14 15

Ped. * Ped. * Ped. * Ped. *

16 17 18 19 20

Ped. * Ped. * Ped. * Ped. *

Z

21 22 23 24 25

Ped. * Ped. * Ped. *

26 27 28 29 30

Hr. 3

Aa

sempre staccato

[illegible]

Aa

mf
trm
sempre ben marc.
Ped. *

f
trm
Ped. *

8
Ped. *

8
Ped. *

8
Ped. *

8
Ped. *

8
Ped. *

p
Ped.

poco a poco accelerando
molto cresc.
Ped.

Bb

Più mosso.

[illegible]

Cc

Cc
Presto molto.

Bb
Più mosso.

Presto molto.

First system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a forte fortissimo (*fff*) dynamic and a crescendo hairpin. The lower staff is also in bass clef and contains a piano reduction (P_{ed.}) of the upper staff's notes. The system concludes with a *ff marc.* (forte fortissimo marcato) instruction and a piano reduction marked with an 8-measure rest (8.....).

Second system of musical notation, piano part. The system consists of two staves in bass clef. The upper staff continues the melodic line with a key signature change to one sharp (F#). The lower staff provides a piano reduction (P_{ed.}) with 8-measure rests (8.....) and asterisks indicating specific performance points.

Third system of musical notation, piano and trumpet parts. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and includes a trumpet part (Tromp.) starting with a forte fortissimo (*ff marcato molto*) dynamic. The lower staff is in bass clef and provides a piano reduction (P_{ed.}) with asterisks. The system concludes with a *sf* (sforzando) dynamic marking.

Fourth system of musical notation, piano and trumpet parts. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and includes a trumpet part (Tromp.) starting with a forte fortissimo (*ff marcato molto*) dynamic. The lower staff is in bass clef and provides a piano reduction (P_{ed.}) with asterisks. The system concludes with a *sf* (sforzando) dynamic marking.

Fifth system of musical notation, piano and trumpet parts. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and includes a trumpet part (Tromp.) starting with a forte fortissimo (*ff marcato molto*) dynamic. The lower staff is in bass clef and provides a piano reduction (P_{ed.}) with asterisks. The system concludes with a *sf* (sforzando) dynamic marking.

Sixth system of musical notation, piano part. The system consists of two staves in bass clef. The upper staff continues the melodic line with a key signature change to one sharp (F#). The lower staff provides a piano reduction (P_{ed.}) with asterisks indicating specific performance points.

First system of musical notation for the Primo part, measures 1-4. The music is in treble and bass staves. The key signature has two sharps (F# and C#). The first measure has a forte (*fff*) dynamic marking. The music consists of eighth-note triplets in both hands. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 1 and 3.

Second system of musical notation for the Primo part, measures 5-8. The music continues with eighth-note triplets. The dynamic marking changes from *fff* to *sf* (sforzando) in measure 7. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 6 and 8.

Dd

Third system of musical notation for the Primo part, measures 9-12. The key signature changes to one sharp (F#). The music continues with eighth-note triplets. The dynamic marking is *sf*. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 10 and 12.

Ee

Fourth system of musical notation for the Primo part, measures 13-16. The key signature changes to no sharps or flats. The music continues with eighth-note triplets. The dynamic marking is *sempre ff* (always forte). Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 15 and 16.

Fifth system of musical notation for the Primo part, measures 17-20. The music continues with eighth-note triplets. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 17, 18, 19, and 20.

Sixth system of musical notation for the Primo part, measures 21-24. The music continues with eighth-note triplets. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures 21, 22, 23, and 24.

Ped. mit jedem Takte.

strepitoso

Ped. * *Ped. mit jedem Takte.*

Ff

strepitoso

Ped. *

Die Viertel wie früher die Halben.

sempre f string.

Pos.

Ped.

*

Ped. mit jedem Takte.

ff

Ped.

Ped.

*

Ped. mit jedem Takte.

Ped.

*

ff

Ped.

Ped.

*

Die Viertel wir früher die Halben.

sempre f string.

Ped.

Ped.

*

Ped.

Ped.

*

This musical score is for a piano and string ensemble, labeled 'Secondo.' on page 46. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music.

- System 1:** Features a piano (P.) part in the bass clef and a string part in the treble clef. The piano part has a 'Pos.' (Pizzicato) marking. The string part begins with a 'Gg' dynamic marking.
- System 2:** Continues the piano and string parts. The piano part has a 'Pos.' marking. The string part has a 'sempre piu string.' (always more string) instruction.
- System 3:** The piano part has a 'Piu mosso.' (faster) instruction and a 'fff' (fortissimo) dynamic marking. The string part has a 'Pos.' marking.
- System 4:** The piano part has a 'Pos.' marking. The string part has a 'Pos.' marking.
- System 5:** The piano part has a 'Hh' (Harmonica) marking. The string part has a 'Pos.' marking.
- System 6:** The piano part has a 'Pos.' marking. The string part has a 'Pos.' marking.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part is written in bass clef, and the string part is written in treble clef. The piano part has a 'Pos.' (Pizzicato) marking. The string part has a 'Pos.' (Pizzicato) marking. The piano part has a 'Pos.' (Pizzicato) marking. The string part has a 'Pos.' (Pizzicato) marking. The piano part has a 'Pos.' (Pizzicato) marking. The string part has a 'Pos.' (Pizzicato) marking.

Gg

sempre più string.

Più mosso.

fff

Hh

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves. The upper staff is in bass clef and contains a series of chords, mostly triads and dyads, with some accidentals (flats). The lower staff is in bass clef and contains a series of chords, mostly triads and dyads, with some accidentals (flats). The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "And." (Andante). The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "And." (Andante). The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "And." (Andante).

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with two bass staves. The voice part is in the upper register, using a single staff with a soprano clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a series of chords and single notes, with some measures marked "Ped." (pedal) and a flower symbol. The voice part features a melody with a long note in the first measure of the second system, marked with a fermata and a flower symbol.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-8. The score is in 3/4 time, key of B-flat major. It features a piano (p) dynamic and a "rinforzando" (rinf.) section starting at measure 4. The bass line includes a "Ped." (pedal) marking at measure 1 and a "Ped. *" marking at measure 4. The melody includes a "(lunga)" (long) marking at measure 8.

Più moderato. (Alla breve.)

Più moderato. (Alla breve.)

The musical score is written for two staves in bass clef, 2/4 time. The tempo is 'Più moderato. (Alla breve.)'. The first staff begins with a piano (*p*) dynamic and a marcato (*marcato*) articulation. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff provides a harmonic accompaniment with eighth notes and rests. Both staves end with a repeat sign and a first ending bracket. The first ending is marked with a 'Poco.' and a star symbol. The second ending is marked with a 'Poco.' and a star symbol.

p marcato

8. * Poco.

8. * Poco.

Handwritten musical score for "The Rose Tree". The score is written on two staves, both in bass clef. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The music is divided into measures by vertical bar lines. The lower staff includes a double bar line with a repeat sign (two dots) and a double bar line with a first ending bracket. The score ends with a double bar line and a repeat sign. The handwriting is in ink on aged paper.

8. *tr* \flat Ω (den Triller mit es.)

fff

Ped.

Ped.

8. *tr* \flat Ω (Triller mit e.)

Ped.

Più moderato. (Alla breve.)

1 2 3 4 (lunga) 1 2 3

Sec. Ped.

Jj

4 5 6 7 8 poco a poco cre 9 10

Ped.

scendo

Ped.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line starting with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment starts with a dotted half note G2, followed by a half note F#2, and then a half note E2. The second system has a vocal line starting with a half note D5, followed by a half note C#5, and then a half note B4. The piano accompaniment starts with a dotted half note G2, followed by a half note F#2, and then a half note E2. The score ends with a double bar line.

[illegible]

molto cresc.

Ped. Ped. Ped. Ped. Ped.

Kk

fff

Ped. Ped.

8.....

1 2 3

Sec. Ped. *

Ped. *

L1 Adagio.

8.....

6 6

sempre fff

Ped. *

Ped.

8.....

Ped.

Ped.

8.....

Ped.

*

Ped.

*

Ped.

II. Purgatorio.

Andante con moto (quasi Allegretto).

1
una corda

2

3

4

5

Secondo. Ped.

espressivo p

Ped.

Ped.

* Ped.

dolce

* Ped. * Ped. * Ped. * Ped. p

p

dim. pp rit.

*

pp
Ped.

sempre p e legato
Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

dim. *perdendosi*

*

1 2 3 4 5

Secondo. Ped.

dolce espress.

* Ped. Ped. Ped.

Ped. Ped.

dolce

* Ped. * Ped. * Ped. * Ped. Ped. p

p Ped. Ped. Ped.

dim. *pp* *rit.*

*

Più lento.

Primo.

sf

1 2 3 4

tre corde

A *Un poco meno mosso.*

5 6 7 8 9 1 2 3

p

dim.

smorz.

1 2 3

Primo.

dimin.

smorz.

B

Pos.

Str.

espress.

Red.

Red.

Red.

Red.

Red.

Hr.

p mesto

Red.

Più lento.

molto espress.

tre corde

sf

sf

p

pp

perdendo e rit.

A

Un poco meno mosso.

p mesto

Sec. 1 2 3 4

B

Sec. 1 2 3 4

p mesto

Pos. Ped.

1

p

1

p

Ped. *

Ped. *

Ped. *

Ped. *

sf espress. molto

Hr. Ped.

The first system of the musical score for 'The Song of the Lark' features a piano accompaniment. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with various intervals, including a large leap from a low note to a high one, and is marked 'Str. Hlb.' (String Harmonic). The lower staff is also in bass clef with the same key signature and is marked 'espress.' (espressivo). It contains a more rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time (C). The score consists of two systems. The first system has four measures, and the second system has four measures. The vocal line is written in the treble clef, and the piano accompaniment is written in the bass clef. The piano part includes a left hand and a right hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *Red.* (Reduction). There are also asterisks (*) and a "C" time signature.

Primo.

1 2 3

p

un poco rall.

cresc.

rinf.

morendo
pp

a tempo
Primo.

1

Ped.

The second system of the musical score for 'L'Espresso' consists of two staves. The upper staff continues the melodic line from the first system, featuring a triplet of eighth notes and a series of eighth notes. The lower staff provides harmonic support with a steady eighth-note accompaniment. The system concludes with a measure marked 'rin.' (rinf.) and a final chord. The tempo marking 'un poco rall.' is present at the end of the system.

rinf.

dim.

morendo pp

riten.

Ped.

Str. Hlb.

espress.

Ped. *

Ped. *

Ped.

sf molto espress.

sf

Sec. Ped. *

Ped. *

Ped. *

sf

lagrimoso

Ped. *

p

un poco rall.

rinf

morendo

Ped.

a tempo

lagrimoso

p

*

un poco rall.

1

rinf.

dim.

morendo

Ped. *

Ped.

D Lamentoso.

mf *sotto voce*

p

p *mf dolente*

f

E

f

cresc.

D Lamentoso.

Secondo.

mf *sotto voce*

f

p *mf*

f

1.H. r.H. 1.H.

cresc.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features a series of ascending and descending eighth and sixteenth notes. Dynamics include *f* (forte) and *sf* (sforzando). The instruction *sempre più rinforz.* (always more reinforced) is written above the staff.

Second system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. Dynamics include *p* (piano), *espress.* (espressivo), and *sf* (sforzando). A fermata is placed over a note in the treble staff.

Third system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. Dynamics include *f* (forte) and *sf* (sforzando).

Fourth system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. Dynamics include *f* (forte) and *sf* (sforzando).

Fifth system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. Dynamics include *dim.* (diminuendo), *p* (piano), and *espress.* (espressivo). A fermata is placed over a note in the treble staff.

Sixth system of musical notation. Treble and bass staves. The music continues with eighth and sixteenth notes. Dynamics include *poco a poco cresc.* (poco a poco crescendo) and *gemendo* (gemendo).

r. H.

f

sempre più rinforz.

F.

Hbl.

f

p espress.

Str.

Hbl.

Str.

dim.

G

p

poco a poco cresc.

mf *cresc. molto* *ff*

cresc. *ff marcato*

sempre ff

The musical score is written for a piano and a right-hand part. It consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (*sf*, *cresc. molto*, *ff*, *ff grandioso*, *f*), articulation (accents, slurs), and performance instructions (Ped., 8va, 1). The score ends with a first ending bracket labeled '1'.

Secondo.

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of two staves. The key signature is B-flat major (two flats). The first system includes dynamics such as *sf*, *p*, and *ff*, along with performance instructions like *Ped.* and *** . The second system begins with *poco rall.* and includes a *J* marking. The third system features a *f* dynamic. The fourth system includes a *p* dynamic. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. The page is numbered 21 in the bottom left corner.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat). The lower staff is in bass clef. The system contains six measures. The first measure has a 'Sec.' marking below the bass staff and a 'Ped.' marking below the first measure. The second measure has a 'p' (piano) marking above the staff. The third measure has a '1' marking above the staff. The fourth measure has a 'Ped.' marking below the staff. The fifth measure has a 'Ped.' marking below the staff. The sixth measure has a 'Ped.' marking below the staff. There are asterisks (*) under the second and fourth measures.

Second system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The system contains six measures. The first measure has a 'p' (piano) marking above the staff. The second measure has a 'poco rall.' (poco rallentando) marking above the staff. The third measure has a 'J' (ritardando) marking above the staff. The fourth measure has a 'Ped.' marking below the staff. The fifth measure has a 'gemendo espressivo' (gemendo espressivo) marking above the staff. The sixth measure has a 'Ped.' marking below the staff. There are asterisks (*) under the second and fourth measures.

Third system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp, C-sharp). The lower staff is in bass clef. The system contains six measures. The first measure has a 'Ped.' marking below the staff. The second measure has a 'Ped.' marking below the staff. The third measure has a 'Ped.' marking below the staff. The fourth measure has a 'Ped.' marking below the staff. The fifth measure has a 'Ped.' marking below the staff. The sixth measure has a 'dolente e' (dolente e) marking above the staff.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The system contains six measures. The first measure has an 'appassionato' marking above the staff. The second measure has a 'Ped.' marking below the staff. The third measure has a 'Ped.' marking below the staff. The fourth measure has a 'Ped.' marking below the staff. The fifth measure has a 'Ped.' marking below the staff. The sixth measure has a '3' marking above the staff. There are asterisks (*) under the second and fifth measures.

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in the lower register, and the vocal part is in the upper register. The key signature is one sharp (F#).

System 1: The piano part begins with a *riten. molto* marking. The vocal part has a *lunga Pause* followed by a *p* (piano) dynamic. A **K** (Coda) symbol is present.

System 2: The piano part includes a *rit.* (ritardando) marking. The vocal part is marked *quasi Recit.* (quasi recitative).

System 3: The piano part features a *p* (piano) dynamic and a *dim.* (diminuendo) marking. The vocal part has a **L** (Lento) marking.

System 4: The piano part includes a *rinf.* (rinfacciato) marking. The vocal part is marked *quasi Recit.*

System 5: The piano part features a *p* (piano) dynamic and a *morendo* (morendo) marking. The vocal part is marked *pp* (pianissimo).

System 6: The piano part includes a *Pos. p sotto voce* (Position piano sotto voce) marking. The vocal part is marked *pp* (pianissimo).

The score includes various performance instructions such as *riten. molto*, *lunga Pause*, *rit.*, *quasi Recit.*, *p*, *dim.*, *rinf.*, *morendo*, and *pp*. It also features dynamic markings like *p* (piano) and *pp* (pianissimo).

K

rit. molto *lange Pause* *p mesto*

riten. *quasi Recit.*

1 **1** *f* *sf*

Red. *Sec.* *

pp *p dolce* *p*

L

Red. Red. *

quasi Recit.

1 **1** *rinf.* *f*

Red. *Sec.* *

f *pp* *p dolente*

M

morendo *Hr. pp* **1** *pp* **1**

Red. Red. * *Red.* * *Red.* *

First system of musical notation, featuring a grand staff with two staves. The music is in G major (one sharp). The first staff has a treble clef and the second a bass clef. The first staff contains a series of eighth notes and a half note, while the second staff has a half note and a quarter note. There are two asterisks and the word "Ped." below the first staff.

Second system of musical notation. The first staff has a treble clef and the second a bass clef. The first staff contains a series of eighth notes and a half note, while the second staff has a half note and a quarter note. There are two asterisks and the word "Ped." below the first staff. The word "N" is above the first staff. The word "Hr. p" is below the first staff. The word "Str. Hbl." is below the second staff. The word "Poco a poco più di moto." is above the first staff. The number "1" is below the second staff.

Third system of musical notation. The first staff has a treble clef and the second a bass clef. The first staff contains a series of eighth notes and a half note, while the second staff has a half note and a quarter note. There are two asterisks and the word "Ped." below the first staff. The word "pp dolce" is below the first staff. The word "p" is below the second staff. The number "2" is below the first staff. The number "3" is below the second staff.

Fourth system of musical notation. The first staff has a treble clef and the second a bass clef. The first staff contains a series of eighth notes and a half note, while the second staff has a half note and a quarter note. There are two asterisks and the word "Ped." below the first staff. The number "1" is below the first staff. The number "2" is below the second staff. The number "3" is below the third staff.

Fifth system of musical notation. The first staff has a treble clef and the second a bass clef. The first staff contains a series of eighth notes and a half note, while the second staff has a half note and a quarter note. There are two asterisks and the word "Ped." below the first staff. The word "poco cresc." is below the first staff. The word "Ped." is below the second staff. The word "Ped." is below the third staff. The word "Ped." is below the fourth staff. The word "Ped." is below the fifth staff.

First system of musical notation. The right hand (treble clef) begins with a rest, followed by a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *f* *espressivo molto* (forte, very expressive). Pedal points are marked with asterisks and 'Ped.'.

Second system of musical notation. The right hand features a melodic line with a crescendo leading to a *pp* section. The left hand continues the accompaniment. The tempo instruction *Poco a poco più di moto.* is present. Dynamics include *p dolce* (piano, sweet) and *quieto assai* (very quiet). Pedal points are marked with asterisks and 'Ped.'.

Third system of musical notation. The right hand has a melodic line with a crescendo. The left hand continues the accompaniment. The tempo instruction *Poco a poco più di moto.* is present. Dynamics include *dolce* (sweet). Pedal points are marked with asterisks and 'Ped.'.

Fourth system of musical notation. The right hand has a melodic line with a crescendo. The left hand continues the accompaniment. The tempo instruction *Poco a poco più di moto.* is present. Dynamics include *p* (piano) and *quieto assai* (very quiet). Pedal points are marked with asterisks and 'Ped.'.

Fifth system of musical notation. The right hand has a melodic line with a crescendo. The left hand continues the accompaniment. The tempo instruction *Poco a poco più di moto.* is present. Dynamics include *p* (piano) and *quieto assai* (very quiet). Pedal points are marked with asterisks and 'Ped.'.

Sixth system of musical notation. The right hand has a melodic line with a crescendo. The left hand continues the accompaniment. The tempo instruction *Poco a poco più di moto.* is present. Dynamics include *poco cresc.* (piano, crescendo). Pedal points are marked with asterisks and 'Ped.'.

1 *p dolce*

Magnificat.

Listesso tempo (♩ = ♩)

1 *pp*

Red. Red.

Glori-fi-cat

a - n - te me - a

Do mi - num

Red. Red. Red. Red. Red. Red.

ma - gni-fi-cat

a - n - te

Red. Red. Red. Red. Red.

8

pp *p dolce*

8

pp *p dolce*

Magnificat.

L'istesso tempo (♩=♩)

8

pp *p dolce*

8

pp *p dolce*

8

pp *p dolce*

8

pp *p dolce*

Handwritten lyrics: *me - a* *So mi - un*

Ped. Ped.

P *sempre dolceiss.* *Ma* *qui - bi cat* *bi cat*

Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped.

Ped. Ped. * Ped. Ped. Ped.

8.....

Ped. Ped.

P 8.....

sempre dolciss. *sempre legato*

Ped. Ped. Ped. Ped. Ped. *

8.....

Ped. Ped. Ped.

8.....

Ped. Ped. Ped.

8.....

Ped. Ped. * Ped. Ped.

8.....

Ped.

Poco a poco accelerando e cresc. sin al $\frac{2}{4}$ Più mosso.

ex - ul -

ul - ut - spin - tus nat - us

*Red. Red. * Red. Red. * Red. Red. **

la - ut spin - tus in - us

R Più mosso ma non troppo.

33

mf

*Red. Red. * Red. Red.*

f

f

p

Red. Red.

f

f

p

Red.

S

f

dim.

più dim.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

ff solenne

Pos.

p *sf molto* *p* *sf molto* *p* *f*

Red.

Poco a poco accelerando e cresc. sin al $\frac{2}{4}$ Più mosso

R Più mosso ma non troppo.

Un poco più lento. (Die 4 Viertel ungefähr dieselbe Dauer wie früher 6 Viertel.)

T

Alla Breve-Takt (ruhig, aber nicht schleppend).

V

T Un poco più lento. (Die 4 Viertel ungefähr dieselbe Dauer wie früher 6 Viertel.)

Secondo.

sempre pp

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with sustained notes.

Ped.

Second system of musical notation, continuing the melodic and harmonic development. A dynamic marking of *pp* is present. A letter 'W' is written above the treble staff.

Ped.

Third system of musical notation, showing a transition in the bass line. A dynamic marking of *poco cresc. (ma poco)* is present. A letter 'X' is written above the treble staff.

Ped.

pp

Ped.

Ped.

Fourth system of musical notation, featuring a melodic line in the treble staff and a more active bass line. A dynamic marking of *pp sempre* is present.

* Ped.

Ped.

Fifth system of musical notation, showing a melodic line in the treble staff and a more active bass line. Dynamic markings of *pp*, *dim.*, and *ppp* are present.

Sixth system of musical notation, concluding the piece. Dynamic markings of *pp*, *dim.*, and *ppp* are present. A final measure is marked with a '2' and a fermata.

*

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides harmonic support with chords and single notes. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *sempre pp*. A *Red.* (Reduction) symbol is placed below the first measure of the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features more complex chordal textures. The key signature changes to two sharps (F#, C#). The tempo/mood is marked *poco cresc. (ma poco)*. *Red.* symbols are placed below the first and last measures of the left hand.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand features a triplet of eighth notes. The key signature is two sharps (F#, C#). The tempo/mood is marked *pp*. *Red.* symbols are placed below the first and last measures of the left hand.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a triplet of eighth notes. The key signature is two sharps (F#, C#). The tempo/mood is marked *pp sempre*. *Red.* symbols are placed below the first and last measures of the left hand.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a triplet of eighth notes. The key signature is two sharps (F#, C#). The tempo/mood is marked *pp sempre*. *Red.* symbols are placed below the first and last measures of the left hand.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a triplet of eighth notes. The key signature is two sharps (F#, C#). The tempo/mood is marked *ppp*. *Red.* symbols are placed below the first and last measures of the left hand.

Zweiter Schluss (*ad libitum*).
Più mosso (quasi Allegro).

Secondo.

Pos. Tr.
ff sempre maestoso assai

rit.

Zweiter Schluss (*ad libitum*).
Più mosso (quasi Allegro).

Primo.

83

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The score includes various musical notations and performance instructions:

- System 1:** Starts with a dynamic marking of *ff* (fortissimo). The tempo is indicated as *maestoso assai*. There are several accents (^) and slurs over the notes. The first measure of the bass staff has a *Red.* (Reduction) marking.
- System 2:** Continues the melodic and harmonic development. The bass staff has a *Red.* marking.
- System 3:** Features more complex rhythmic patterns and articulation. The bass staff has a *Red.* marking.
- System 4:** Includes a *Red.* marking in the bass staff. The music shows a transition in mood or dynamics.
- System 5:** The tempo changes to *trem.* (tremolo). The dynamics increase to *fff* (fortississimo). The bass staff has a *Red.* marking.
- System 6:** The tempo changes to *rit.* (ritardando). The music concludes with a final chord and a *Red.* marking in the bass staff.

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